


The book cover features a wide, ornate border of gold-tooled scrollwork and floral motifs. The central panel is dark brown with a subtle texture. The title is rendered in a large, elegant, gold-tooled script font.

Seven Centuries

1875



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Foreword

It has been our endeavor in this work to combine under one cover a short and authentic history of Period Furniture. The subject is large and comprehensive and it is manifestly impossible, in space so limited, to do it full justice , ,

We can only attempt to briefly outline the outstanding facts and principles which contributed to influence a particular style or period , , , ,

If, after a perusal of these pages you shall have gained even a passing knowledge of the Seventeen Subjects presented our efforts will have been rewarded

THE LAMMERT FURNITURE COMPANY
SAINT LOUIS, MISSOURI



G O T H I C

(1100 ~ 1500)

The Gothic style originated in France. It developed from the Romanesque which grew up in northern Italy. Its influence began to be felt in England and Germany about the 13th Century

A masterpiece is this chest of Gothic origin. Hand wrought in oak, it is true to type with its time-worn carvings and handles of old iron -



Italian Renaissance

(1400 ~ 1643)

The Renaissance movement originating in Italy marked the greatest innovation in art history. For the most part it derived its ornamental forms from the ancient Greeks but imparted color and warmth to the cold beauty of the Hellenic designs.

In this great side-board we have Italian Renaissance in its purest conception. Its stately lines portray the artistry of creation

and the warmth of feeling which characterized their work. Made of walnut, it is part of a ten piece dining suite.



Spanish Renaissance

(1500 ~ 1550)

In furniture the Spanish Renaissance was expressed in a mingling of the florid intricacy and patient elaboration of Flemish and Gothic carvers. In general design it followed no set pattern.

Drawing their inspiration from a great old Spanish chest, our modern artisans have achieved in this solid walnut desk and chair an admirable adaptation of Spanish Renaissance.



French Renaissance

(1515.....1614)

The Renaissance was carried into France about the 16th century. While less brilliant in color than the Italian, it was far more picturesque and was expressed mostly in carving with less use of painted panels and colored marquetry * * *

This magnificent console breathes the spirit of pure French Renaissance. It is a classic of its type. It is part of a ten piece dining room suite.

The tapestry, woven at Aubusson, is a reproduction of the same period. It is a remarkable illustration of the Chinese influence so noticeable at the time.



Tudor

(1509-1558)

The Tudor period under Henry VIII, marked the beginning of the Renaissance in England. Its styles were mixtures of Gothic survivals with Italian, Flemish and French importations, all more or less modified.

This fine oak cabinet is a very good example of the Tudor period. It is part of a twelve piece dining room suite. The high back walnut arm chair is covered in petit-point needle work tapestry.



Elizabethan

(1558...1603)

Under the patronage of Queen Elizabeth the Renaissance flourished in England. The stately solemnity of Gothic designs promptly yielded to considerations of utility, if not of comfort. The outlines betrayed a strong Dutch influence, richly ornamented by profuse carving. ...

*The table is of the Elizabethan era.
The bulbous legs and the plain heavy
understructure are characteristic.*



Jacobean

(1603 ~ 1688)

Broadly speaking the Jacobean or Stuart era lasted about 80 years. It was terminated by the advent of William of Orange. This period embraced the "Cromwellian" and "Carolean". ~

The heavy, crude pieces often severe, yet staunch and pleasing, fittingly reflected the manners and morals of the day.



WILLIAM AND MARY

(1689 ••• 1702)

With the accession to the throne of William of Orange and his consort Mary, furniture styles in England underwent a radical transition. Forms and principles of preceding times were completely revolutionized. • • •

There developed a grace and simplicity of line and a refinement of treatment that lasted throughout the 18th century.



QUEEN ANNE

(1702.....1714)

Queen Anne exerted a refining influence on English furniture. Her tastes, quiet and domestic were expressed in the elegant simplicity of the cabriole leg and cyma curve, and the restrained use of carving.

The delicate and graceful outlines of Queen Anne furniture, with only an elaboration of ornament, were retained throughout the 35 years of the Early Georgian period.



Louis XV

(1715 — 1774)

The extravagant tastes of Louis XV were manifest in the furniture of his day: light and graceful in contour, it was likewise beautiful in the elaboration of its ornament and the splendor of its decoration.

Intricate inlays, gilding and lavish carving, that finally developed into the florid Rococo, were used for embellishment.



Chippendale

(1750....1780)

The most famous of English cabinet makers was Thomas Chippendale. Peerless as a wood carver he could adapt any style, shape it to his own tastes and achieve an original creation.

He borrowed Gothic, French and Chinese motifs and through the power of his genius brought them to greater heights of artistic merit.



ADAM

(1762...1793)

The brothers Robert and James Adam celebrated Architects and Designers imbued English furniture with an influence decidedly classic. Their designs were derived from pure Pompeian sources . . .

Beautiful and refined in proportion, chaste and delicate in treatment, Adam furniture was tastefully decorated with minute Pompeian motifs and often hand painted by the great mural artists Angelica Kaufman and Pergolesi.



HEPPLEWHITE

(1780 ~ 1792)

George Hepplewhite showed a decided preference for the classic in ornamental detail if not in outline ~

His furniture fashioned in mahogany was exquisitely inlaid with Satinwood, Rosewood and Tulipwood. Colorful painting, gilding and turning were also used for adornment.

Noteworthy for refinement of decoration and beauty of contour, his furniture always possessed a characteristic English sturdiness. ~ ~ ~



Louis XVI

(1774 & 1793)

The styles of Louis XVI showed a reversion to the early classic. The discoveries unearthed in the buried cities of Herculaneum and Pompeii aroused renewed interest in Roman and Grecian art.

French Furniture of this period reached its highest artistic attainment both in purity of design and refinement of execution

The serene austerity of classic art was expressed in the patrician beauty of structural line and the simple dignity of the delicate decoration.



SHERATON

(1790...1802)

Thomas Sheraton was the last of the great furniture designers of the 18th Century. In a great measure he was influenced by the styles of Louis XVI though he clothed his designs with an individuality that was absolutely original.

A master of inlay he endowed many of his creations with this mark of his genius. Through his fine sense of proportion he imparted to all his work dignity and simplicity of outline and perfect balance of ornament and decoration.



AMERICAN COLONIAL

(1558 • • 1800)

Furniture styles of our Forefathers naturally followed those of the Mother countries England and France. Still pioneer American cabinet-makers imbued their work with their own individual characteristics. Their mode of living most severe and vigorous, was expressed in the simple dignity of outline and the purity and restraint of ornamentation.

Vigorous in treatment, staunch in construction, refined in detail. Colonial furniture possessed a quaint charm and beauty all its own, the grace of fine proportion unadorned.



DUNCAN PHYFE

(1795 • 1830)

The foremost of American cabinet makers was Duncan Phyfe of New York. He was born in Scotland but came to this country in 1784 and within ten years built up a fashionable following.

His early work based on Adam and Sheraton designs was his best. To these he added his own interpretation with pleasing results. He possessed a fine sense of line and proportion, was a skillful carver and exercised exquisite taste and restraint in ornament and decoration.



